COVER ILLUSTRATION
YOUNG ARTISTS AT WORK
LABORATORY SCHOOL
UNIVERSITY OF CHICAGO

NOVEMBER • 1945

DESIGN

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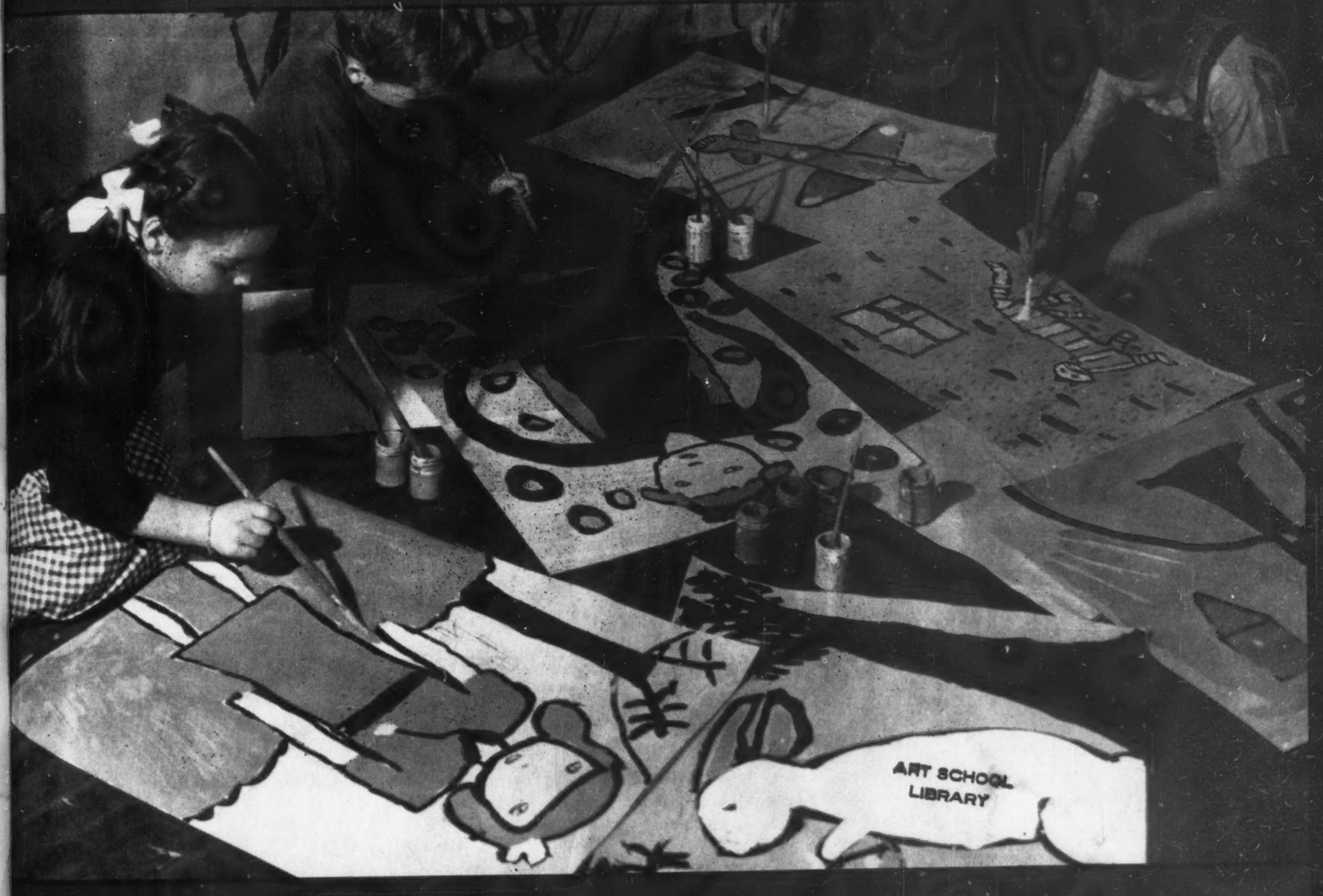

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It is urgent for subscribers to advise us promptly when they move or make permanent changes of address. The post office will not forward magazines and every month great numbers of magazines are returned to us because the subscriber is no longer living at the address given us. In these days of war there are so many interruptions in the pursuit of normal activity and especially in matters of art and education we cannot remind our readers too urgently to keep us informed of changes in residence. We shall do all in our power to see that our friends and readers are served even though promptuous and other matters must often give way. A little patience and cooperation will however see all irregularities overcome in time.

At the same time we cannot urge you too strongly to renew your subscription promptly so you will not miss an issue of the coming issues of DESIGN.

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ADDITION TO THE BEL GEDDES STAFF

● Frederic Arden Pawley has been appointed a Design Director of Norman Bel Geddes & Company, Industrial designers, New York City, Mr. Geddes announced today.

Mr. Pawley joins a group of nine Design Directors in this organization, all directing work under the leadership of Mr. Geddes. Mr. Pawley's work encompasses the direction of creative activity, programming of projects, product design, research, analysis, and client liaison.

He came to Norman Bel Geddes & Company a year ago from Skidmore, Owings & Merrill, architects and engineers, where he worked primarily on prefabricated houses. He was Chief Field Architect and Project Manager for this firm during the town planning and first construction of Oak Ridge, Tenn., the atomic bomb project. He then developed a master plan for a permanent exhibition to co-ordinate work of the thirteen engineering laboratories at Wright Field, O.

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While with Clarence S. Stein, architect, he specialized in museum planning, equipment, and construction. He helped design the original exhibition space in the new Museum of Modern Art, New York City. Previously, he did commercial and institutional architectural work for Dawson & Oliver and Butler & Kohn.

An M.I.T. honor graduate and registered New York State architect, he has published fifty technical articles covering many building types.

—※—

LOCAL ARTISTS OF YESTER YEAR AT ALBANY

● "Albany Artists of the Past Century," an exhibit of oils in the collections of the Albany Institute of History and Art by painters who worked in Albany during the 1800's, has been arranged in the Institute's Lansing Gallery. This show will remain on view through Sunday, December 2nd.

Variety is the keynote of the display, both in subject matter and in artists represented.

Between A. D. O. Browere's painting, "Steamboat Dock, ca. 1800," probably the earliest painting in the group, and works by Walter Launt Palmer, painter son of Erastus Dow Palmer, who was active beyond the end of the Century, fall many of the outstanding Hudson River School painters, both early and late, as well as prominent visiting artists of the day. A large block of these are in the show.

Thomas Cole (1801-1848) founder of the famed Hudson River School, is represented by a landscape, "Brock's Monument," and two studies of the grounds of the Van Rensselaer Mansion in Albany, the latter pair commissioned by the children of the last Patroon, Stephen Van Rensselaer, and presented by them to his widow; Frederick E. Church (1826-1900), first pupil and great disciple of Cole in painting romantic landscapes, by a Mexican view; George Inness (1825-1894), outstanding member of the later and younger generation of the Hudson River School painters, by a landscape, "Sunset;" George H. Boughton (1834-1905), by two views of the Hudson Valley near Newburgh.

Other artists whose work is shown are James McD. Hart (1828-1901), Asher B. Durand (1796-1886), Charles Loring Elliott (1812-1868), Thomas Rossiter (1818-1871), Chester Harding (1792-1866).

Prominent among the visitors during this period were Charles W. Peale (1741-1827) whose painting, "The Exhumation of the Mastodon Bones near Newburgh" is shown, Samuel L. Waldo (1783-1861) and the English artist (John Thomas Peele (1822-1897).

Subject matter varies as widely as do the artists: portraits by John Vanderlyn (1775-1852) and Asa W. Twitchell; genre by S. Griswold (fl. 1840), landscapes by Homer Martin (1836-1897) et al, an allegorical landscape by Ezra Ames (1768-1836) the artist bank president.

This, a comprehensive show based on the Institute collections, is a forceful reminder of the great art activity in the Valley from the earliest times to the present.

ART AS REVELATION

By DR. JARED SPARKS MOORE
Professor of Philosophy
Western Reserve University

● The act of art is not rational. The enjoyment of a work of art is not rational. The intervention of reason, in either doing (the artist) or in submitting one's sensitivities to stimulation by the thing done (the esthete) limits the extent and power of art as revelation. This is a truth, both philosophical and psychological, which western civilization finds hard to accept and tolerate. The East has never tried to subjugate all life to reason, and many chinese artists have described the creative process as one of abandoned or minimized reason and **heightened intuition.** True revelation comes about only through release of man's intuitive potential in what we now know are reliable, conservative, primordial, lower cerebral centers. The forebain does not institute artistic or esthetic processes. The association, or idea, centers are the enemies of true revelation.

Quite understandable, intuition does not appeal to men of Renaissance inheritance, whose every value is posited on the taking of thought. Nevertheless, intuition guides most reliably to great art. The deepest sympathy with the artist is felt by men who do not attempt to "understand" or explain the scientically verifiable physical and psychological aspects which were the point of departure for the work of art. Picasso, who perhaps has had more requests for explanation than any painter in history, counters such requests with pleas for explanation of the song of birds. Art and bird-song have biological, inescapable compulsions as their bases. These can be examined, cataloged and proclaimed as the reason for the phenomena, human and avian. But no amount of such dissection will elicit the esthetic response, the enjoyment, innocent and unquestioning, universal and immediate, which all sentient men experience when confronted by a perfect thing. No explanation is a substitute for revelation. No man capable of participating in revelation asks explanation.

Revelation is essentially a religious experience. Let us immediately exclude theosophic, sectarian definitions and insist that religion is essentially an art form, a human compulsion toward maintenance of relationships of evident psychic and social necessity. Say art because the test of all art is relationship, and the measure of value in those relationships is the success of their satisfaction of intuitively, impulsively evident necessity. It becomes clear to man, while not taking thought, that some things must be brought to pass, that they are **required to be,** or be different than they are. These are the things that no amount of culture, of forebain dominance, of technocracy, can deny. These are things known in the marrow. These are things that **compel** men to objectify in institutions or works of fine art the hunger for **integration,** the feeling of togetherness, the rightness of community. When such revelations are seized upon by numbers of men, new social, industrial, religious forms are inevitable. Revelation is the fuse of revolution when societies have failed to trust intuition and prevented dynamic development of man's interrelationship with his environment and fellow men.

True revelation has no satisfactory mode of permanent communication. All recorded revelation loses the element of direct transfusion of intuition, of wordless knowledge. Objectification of intuition begins to employ science and physical means which are "understandable" and therefore false to revelation. Perhaps most able to escape this limitation is music. In music the source of sound can be unseen, unknown, and incidental to the immolation of the senses in stimuli pregnant with direct emotional concord. Printed literature sets up emblems which must be refurbished into images and referred to sub-cerebral centers for the full impact of feeling. Literature is perhaps most unfortunate of the arts, therefore, in power of revelation, except when it is voiced by its author. Painting can be pure in its stimulus, but it is also easily ignored. Painting objectified is static. Only in the process is there revelation. The esthete must retrace the steps of the painting process if he is to participate in the revelation, the drive toward integration. Architecture, like painting, must be explored as development to reach its truth. Dance, and strangely enough the exhuberant jive of today's adolescents for whom I have no censure, seems to approach absolute revelation. There are evidences that in jive young spirits find an integrating force, a communal undertow, a deeper, reliable basis for being human together. Partners "follow" not on patterns of inviolate convention, but on relatively free, unpredictable impulse transmitted through a minimum of signal. That is the ultimate of one kind of sympathy, a kinesthetic integration not demanded elsewhere in life, and therefore wonderful, exhiliarating, convincingly true and beautiful to its participants. Negro revival meetings have the same basis of absolute sympathy only slightly tinged with reasonableness, and often completely illogical, irrational courses of conduct develop to satisfy emotional needs. Gibberish may become more potent than recognizable text. Incantation, used by all priests from jungle to highest cathedral, has always served revelation.

Revelation is a display of feeling. The things about which the revelater-artist speaks, paints, composes have little permanent value in their aspect, their physical condition. Whatever truth or beauty is in art evolves with the integration of selected recordable natural phenomena into formal relationships. These relationships are intuitively established. It is in the relationships that truth and beauty are to be found, in fidelity to the principles of equilibrium and integrity of expression. For this reason idea is foreign to revelation, and moral, allegory, history must be divorced from true revelation. Rather must we entrust to art the transfusion of cherishable **intuition.** Men who feel intensely and communally the identity of their natures will find in great art a revelation of the over-ego, a superior Force of Integrity which commands allegiance of all the pious. One such artist and writter was Piet Mondrian. The paragraphs following are quoted from his essay "A New Realism", written April 1943, published in the Documents of Modern Art, Wittenborn and Co., New York, 1945.

"Art is not only the expression of the plastic manifestation of reality, but also an expression of men. Only through intuition does a work of art rise above more or less subjective expression. Different periods produce different conceptions and feelings, and in each period men differ. Con-

(Continued on page 5)

PLANNING ART DEPARTMENTS FOR POST-WAR SCHOOLS

By LEON L. WINSLOW
Director of Art Education
Baltimore, Maryland

● The Renaissance city of Florence has been referred to as "the city that art built," but even Florence was not beautiful as a whole. It remained for later generations to build communities to meet more adequately the needs of their inhabitants. Although "art" has not always been the avowed aim of our city builders, aesthetic satisfaction has often been the result of their planning. The zoning laws of New York, for example, have not only set aside certain districts as residential, industrial, and commerical but, through their careful provisions for light and air, they have also brought about beautiful new architectural forms.

Community planning for the postwar period is of paramount importance right now. In designing the community of the future it is essential that the art director, supervisor and teacher shall not neglect to plan for the immediate community environment, his own school, which should serve as the nucleus of community planning in the broader sense. Insofar as the art educator is concerned, community planning should then begin at home, in the art division of the school system and in the art department of particular schools within the community.

It may not be correct to assume the art education programs are good to the extent that housing, equipment and supplies are provided to make them so; yet it is, nevertheless, true that the art instruction offered in schools cannot be effective without adequate provision being made for these facilities. The typical schoolroom in the older type of school building is perhaps the most gloomy of all the dismal rooms than can be either seen or imagined, surrounded as it generally is, on at least three sides, by blackboards that are literally as well as nominally black.

With a view to providing specially for the needs of the classes in art, the Division of Art Education of the Baltimore public school system has prepared the specifications relating to construction, furniture, color and other matters. These suggestions might well be extended to include most of the rooms in a school building used for purposes other than art. Plans and elevations of the art rooms described were made by boys and girls enrolled in the art curriculum class in Architecture taught by Mr. Walter R. Gale at the Baltimore City College, who served as chairman of the planning Committee. The class is this year making scale models of the rooms. These models will be painted according to the color specifications set up.

The specifications for art rooms provide for both classrooms and auxiliary rooms, these taken together constitute a housing unit. In large school buildings where more than one housing unit is required, the need for rooms is to be met by constructing multiples of this unit. The art classroom specified is one-and-a-half times as long as a standard classroom (which is approximately 23 feet, 6 inches wide, by 29 feet, 6 inches long), and should have adjoining it at the rear, an auxiliary room equipped with deep shelves for supplies, exhibits, pupils' unfinished work and other things for which there may not be space in the classroom. Auxiliary rooms are half the size of a standard classroom. The art classroom is separated from the auxiliary room by a partition in the center of which there should be an extra-wide opening with door or doors sliding back into the partition. Directly opposite the doorway in this room is a soapstone sink 18 x 42 inches and 8 inches deep, with drain boards at both ends, equipped with hot and cold water, and with built-in cupboard beneath it.

Location

Art housing units in new school buildings should preferably be on the ground floor to facilitate delivery of such materials as wood, plaster, clay, stone and metals, used in an enriched educational program, and the installation of kiln and the necessary machinery. Due to the display features appropriately connected with art education, the rooms should be located near the main entrance of the building and grouped together. Since the art department is often called upon to make scenery and properties for plays and other school performances, it is also desirable that the art rooms should be in close proximity to the stage of the auditorium or assembly room, if there is one in the building. Because of the desirability of uniform natural lighting, the rooms should preferably be placed on the north, northeast, or northwest side of the building, never on an interior court. Doorways should be wide, like those in hospitals. Walls and doors should be sound-proof to permit the carrying on of such noisy processes as pounding and sawing.

Lighting

There should be satisfactory natural light furnished by tall windows set close together, and there should be adequate electric lighting for dark days and evenings. Opaque curtains or shades should be provided at all openings that admit light, or there should be daylight-proof shades or curtains as well as the customary translucent ones, or Venetian blinds.

In the art classroom there should be electric outlets for stereopticon motion-picture projector and other appliances, located at the back near the center of the room, and near the corners respectively. There should also be outlets at the center of each of the side walls, and at either end of the sink in the auxiliary room. The wiring for outlets in the auxiliary rooms should be for current heavy enough

for kiln and other electric appliances requiring wiring heavier than standard.

Bulletin and Blackboards

Except at the center of the front wall of the art classroom, there should be bulletin board, of cork or of homasote board faced with cork, installed on the wall for the display of illustrative material and pupils' work. This should extend upward from the baseboard to the height of 6 feet, 9 inches, from the floor. There should be a slate black board of standard height and in a single piece not less than 8 feet wide, located at the center of the front wall, framed in to match the trim of the room, with corkboard at either side of it and below it. An eight-foot roll-type stereopticon screen should be installed directly above the blackboard.

Cupboards and Display Cases

A cupboard with stndard-size sliding door should be built into the wall that separates the art classroom from the school hallway, near the front of the room. It should be equipped with eight adjustable shelves. There should also be built-in cabinets at the back of the room, at either side of the central door opening, and extending to the side walls of the room. Each cabinet should consist of a deep table-high section of drawers for filing illustrative material and pupils' work and, above this, cases two shelves high for books. The sliding doors of the bookcases should have panels of corkboard.

Display cases should be built into the wall that separates the art classroom from the hallway, near the center of this wall from the front to back. The cases should be equipped with fixed plate-glass show windows flush with the hallway walls. The size and proportions of these cases should be similar to those of the standard portable display cases commonly used in art museums. Hinged doors of the display cases, opening into the classrooms, should be covered with corkboard on both sides for flat exhibits, and they should have adjustable shelves of plate-glass for displaying small three-dimensional objects. The cases should be illuminated with concealed fluorescent electric lamps.

Colors

The colors used in painting all rooms should be satisfactory from the standpoint of illumination, thus safe-guarding vision, as well as aesthetically and psychologically pleasing. Diagrams indicating hues, values and chromas of color that may be considered appropriate in their power to reflect, and diffuse light from walls, ceiling, trim, and door areas was worked out by the Dursion Art Education. For rooms with a north, northeast, or northwest exposure, a warm yellowed, yellow or red; for rooms with a south, southeast or southwest exposure, a cool bluegreen, green or blue; for rooms with an eastern or western exposure, a neutral greenyellow or purple blue. Corridors and rooms with no outside exposure selected from those specified for the rooms.

The colors used should be neither too strong nor should they be too dark, the amount of light and of strength being determined in each case by the need for light in the room. Ceilings should be nearly white to reflect as much light as possible. Where a greater contrast is desired for dado, woodwork, ceiling beams, and doors, a darker and stronger color or its complement or the hue adjacent to it in the color circuit may be used. Semi-gloss paint should be used where light reflection is desired; flat paint where light diffusion is essential. Floors, if covered with linoleum should be dark, about 3 value of the dominant color of the room, may be painted a very light neutral gray or any hue selected from those specified for the rooms. Vestibules, stairways and stairhalls should contrast in color with the corridors.

The major advantage of this arrangement is perhaps that it affords a maximum range of color selection thus obviating the usual monotony prevalent in many school buildings where a predominating hue has been chosen for the building as a whole, and it makes possible a pleasing contrast between the rooms and hallways. It also makes possible an appropriate selection of colors for the various exposures according to the amount of natural light available at the various points of the compass. Obviously, no system of this kind or of any other should be followed slavishly as there are many other factors to be taken into consideration, such as overhanging roofs, neighboring buildings, trees and other external objects that may tend to shut off the natural light received in the room.

That use and beauty are actually the best of friends may be the reason why rooms in new school buildings are so often beautiful even before they have been either "decorated" or furnished. With their carefully finished floors, walls and bulletin boards, these rooms seem to symbolize the great educational purpose for which they were intended. Their usefulness, both educational and material, will be enhanced, however, by the exercise of good taste in their decorating and furnishing. Although in school architecture good taste sometimes implies standardization, it may with equal emphasis be said to demand variety; otherwise the effect would be most deadening. The school interior should, like the interior of the home, be adapted to the needs of "those that dwell therein."

ART AS REVELATION

(Continued from page 3)

sequently different art expressions even in a single period are not only logical but a tribute to the general development of art. Intuition always finds the way of progress, which is continuous growth toward a clearer establishment of the content of art; the unification of man with the universe.

It is important to observe that art is not a manifestation of instinctive faculties but arise through intuitive capacity. The expression of intuitive capacity is not similar to that of instinctive faculties. We can state that instinctive faculties are of animal nature while intuitive capacities are human. In animals, instinct is pure. Through confusion with human faculties it becomes impure in men. Instinct reveals itself as self-concentrating, self-edifying; it is limitation. Intuition produces self-denial, self-destruction; it is expansion. Culture can develop both. If it develops instinct, animal nature appears. Then culture destroys the intuitive capacity which men have even in a primitive state. Both actions are unified, but they should not be confounded."

A MURAL PROJECT CARRIED OUT BY STUDENTS AT DILLARD UNIVERSITY, NEW ORLEANS. VERNON WINSLOW, SHOWN AT THE LEFT, IS THE INSTRUCTOR

Art in the Negro Colleges and Universities

By VERNON WINSLOW
Art Department
Dillard University
New Orleans, Louisiana

● Judging from the curricular offerings stated in the various catalogs, our Negro schools in the south generally regard the training of neither art instructors nor artists as sound educational practices. This observation actually reflects no indictment. Instead, it merely reveals the truth of a popular maxim, "hands that fight battles cannot paint pictures at the same time." And our Negro colleges and universities have their hands full with the training of students whose creative efforts include the struggles for health, for jobs, for adequate housing and for citizenship.

But before we go any further we must remember that there are a hundred and nine Negro colleges and universities which fall under two general classifications. First, state colleges supported and controlled by the particular states; and second, private schools gaining their support from private philanthropy. In its very nature this classification presents different emphases, which, as far as creative art is concerned, finds one group stressing the materialistic, trade school concept, and the other group stressing the more theoretical, liberal arts ideal.

In the United States there are seventy-nine privately endowed Negro schools. Among this group the liberal arts ideal seems dominant. In other words, the trend is toward courses in sculpture, drawing, painting and graphic arts. Art history along with courses in the Humanities are frequently included. Even so, we find that only three of these particular schools offer courses leading to degrees in art. For the most part, art is presented either as an adjunct of teacher training or as a hobby for those students so inclined.

Looking more closely at this group of schools we can observe a reassuring development in the art workshop. The idea itself is not new; it is merely a practical application of subject matter too often held sacrosanct by the artist. It seems that the students in the teacher training departments, needing a wider range of art experiences, turned to the art departments for answers. And almost as a single stroke the art workshop movement seems to have begun. In Memphis, Tennessee, at LeMoyne College, Vertis Hayes, a New York painter, found the workshop idea a source of new enthusiasm toward art. Sculpture, painting and crafts were re-grouped and introduced in ways that reached the levels of those who at first professed no interest toward art activities. A Chicago painter, Lawrence Jones at Ft. Valley Institute initiated a similar venture, giving new and more desirable stimulation, not only to the prospective teachers, but also to the residents of the dormitory and of the community as well. Similar success was felt at Atlanta University after Hale Woodruff had introduced the creative workshop plan during the Summer session of 1940, while in the deep South, Dillard University at New Orleans, remodeled a discarded attic and installed exhibition areas,

A Crafts Class At Tennessee State College, Nashville, Tennessee

painting areas, sculpture studios, silk screen units and even a modern darkroom. The greatest strides have been taken at Hampton Institute where, under the supervision of Dr. Lowenfeld and a full staff of artists, the training of talented students stands as the most complete in the South. This recent development may best be interpreted, it seems, as a small but healthy step toward a fuller utilization of the South's creative resources.

And now we come to the colleges and universities controlled by the various states. There are thirty of these institutions. Virtually all of this number place their primary interests upon types of industrial education which contain absolutely no course-offerings leading to degrees in art. Creativity is absorbed here, it appears, by courses in tailoring, woodshop, machine shop, home economics and subjects of a similar nature. More importantly, however, these schools direct their greatest efforts toward the training of teachers upon whose shoulders will fall the responsibilities of working in the remote rural areas of the south. Such art training as they need must therefore reflect a practical, homespun quality, and in this special sphere one or two noteworthy contributions merit our attention.

At Tennessee State College in Nashville, Florence Thompson has spent the last several years developing rural crafts. Long before the use of discarded materials became a patriotic gesture, Miss Thompson has been teaching her students the practical aspects of color, design and form by means of tin cans, bottles and local clay. Prairie View College in Texas has felt the inspired direction of its president, Mr. Banks; while at Lincoln University in Missouri, James Parks, a painter, is developing an effective program very similar to that of Ft. Valley and LeMoyne. Therefore it seems that our state schools, reaching as they do into the heart of the laboring south, are doing the spade-work in a field which our liberal arts institutions do not reach.

Facing the mountainous problem of illiteracy, our Negro universities and colleges seem to be united in one common aim: to train workers who must elevate the low level of education in our southern communities. To this end, then, many traditional, more formal, trappings of creative training will remain absent until the barriers of health, of security and of civic participation have been removed from the southern scene.

Students of Dillard University, New Orleans, using the silk screen process

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A WATER COLOR PAINTING BY FRANCES BABSON

Water Color in the High School

By LOU K. WEBER
Oakwood High School
Dayton, Ohio

● Water color can become a delightful medium for high school students if we are willing to teach it step by step.

The first thing necessary is to master the flow from dark to light, and from hue to hue. Unless this is done there can be no brilliant water color rendition. Other mediums have their values but none possesses this peculiar quality of gradation made possible by water.

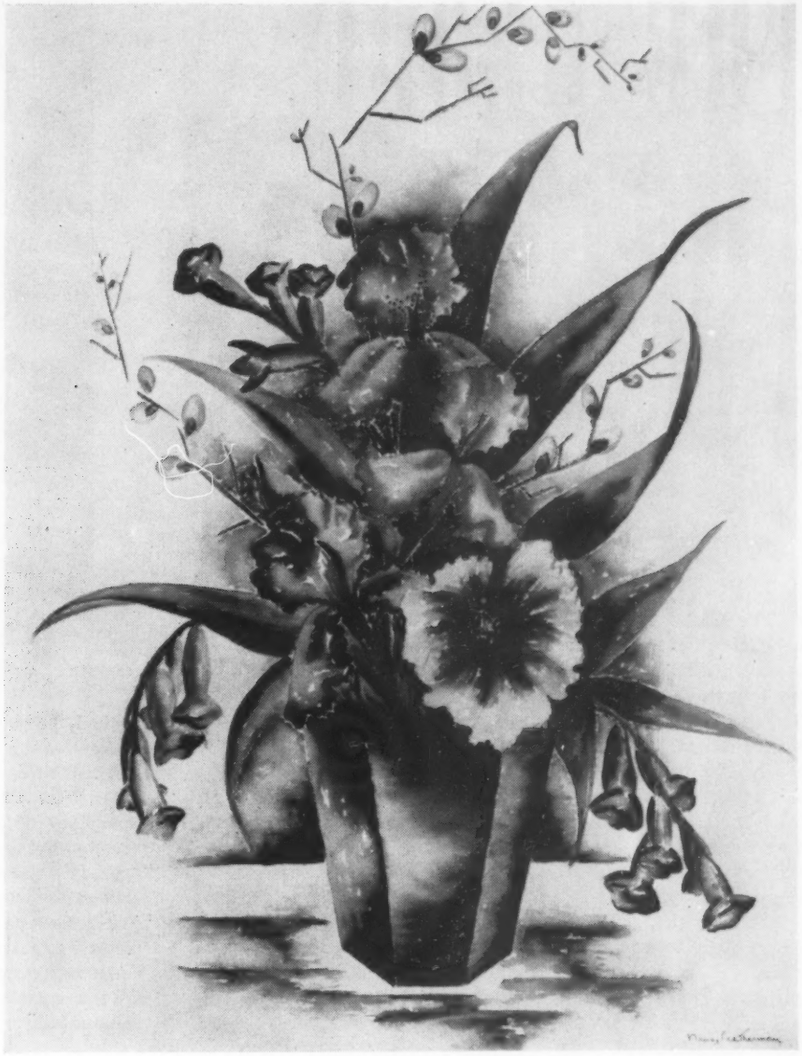
Therefore as students we begin to practice simple brush strokes which will produce this quality. This is not easy. It takes concentration and perseverance. But it can be learned. Students need to feel mastery over small things. Many students fail utterly because they have been allowed to attempt too much in the beginning. They lose their interest in a field which might have been open to them, had they begun in a simple fashion. Much practice therefore in small ways is necessary. Let us not as teachers be guilty of causing a sense of failure.

Our first lessons then consist of using color with small strokes full of paint. This can be done with a large brush by pushing on the toe and laying down the heel, or by using a small brush filled with color for the first stroke, followed by a second containing less color and more water. In either case the flow must be gradual. This must continue until the student gains the desired effects. Then the strokes can be turned into petals or mountains, depending on the goal.

The value of such an exercise is good in itself. It is mentally stimulating since it must be done quickly, without doubt or hesitation or sluggishness. Any attempt to go over to correct only adds to the failure and produces a muddy effect.

It is well too in all painting to realize that our goal is not

A WATER COLOR PAINTING
BY NANCY LEATHERMAN



to copy what we see, so much as to enliven the piece of paper. It is impossible to reproduce the beauty of a real flower. Therefore the next best thing the painter can do is to make an exciting design of what he sees. With this thought in the background of our minds we become better artists. The high school mind is capable of understanding this difference.

For flower painting, such as is represented in these illustrations, the first step consists in the study of real flowers, drawings, and pictures of flowers. Here much research must be done to increase the student's power of observation, which we find is wholly inadequate. That is our task, however, to awaken in each mind the power of learning to see the myriads of beautiful forms around us.

Having gathered sufficient material, we are ready now for the second step, which is to apply it to the fundamental structure of all good design, which in this case must be based on the principle of radiation from a center Many trials of this structure must be submitted before one is selected. Too little time is spent on good planning in most high school minds. They want to decorate the house before it is built.

Another consideration in this matter of composition is the dominance of sizes. Large, small, and still smaller areas are necessary for variety. This is a principle more easily grasped, yet we need practice in it. It is easy to slump and make a monotonous grouping of sizes.

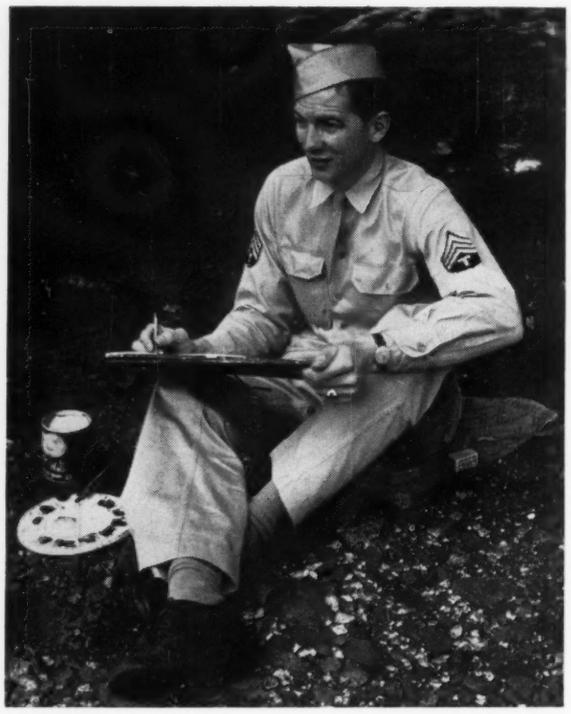
Still another principle has to do with color areas, their relation to each other, and to the whole mass. Closely related colors, each composed of something of the other, make for nice harmony which students understood. Balance of color, and dark and light are essential.

Still more must come to the student finally as he learns to paint forms. Three dimensional painting, with light falling on round objects, existing in space can be taught but only in students as they grow and develop.

More should be done with this medium. It takes daring and confidence on the part of the artist, but with inspiration and sympathy from the teacher, and plenty of material, great things can be done by our students.

THE GLOBE TROTTERS ART GROUP

By SGT. STANLEY WITMEYER

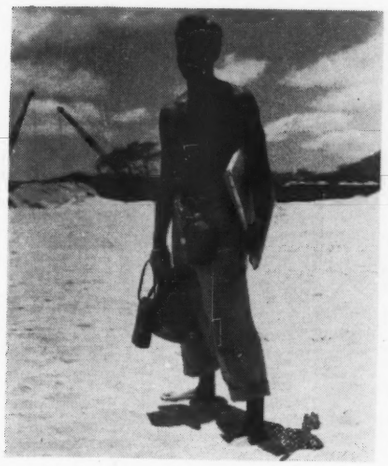


● The Globe Trotters Art Group was the name used in the Pacific before censorship was lifted by an energtic band of young American soldier artists who found time to paint and to exhibit their work. Attached to the 30th Engineer Photographic Battalion located at Oahu in the Hawaiian Islands they made maps from aerial photographs for the Pacific Campaign. As Oahu became fairly safe from attack these men did their work in a large three-story plant which had been built as a repair center for air planes after the "blitz of 1941." Most of the men in this group had had art training and were engaged in various art jobs before going into the service. Many had also seen service in North Africa. Typical of the armed forces this group represented a great variety of backgrounds, training and locale. There were some seventy artists, painters, several draftsmen, architects and men from other art professions. The work of but six of these men is presented here. It is typical, however, and represents a fair cross section of the work done by the group under trying conditions. They worked while under army routine, painting only in their spare time and when not occupied making maps. There is a variety of approach, personal appeal and technic in the accompanying illustrations. What they have to say expresses their individual moods, difficulties, and hardships encountered while in the armed forces.

Tec 5 Gene Lacy of Indianapolis is one of the Battalion's inspiring artists. Gene is happy-go-lucky and congenial. On many occasions he can be found out in the early hours of the morning sketching and painting. Well known in Indianapolis, he has often exhibited his work and won

The author, Sgt. Stanley Witmeyer, of Rochester, New York, was an art teacher and painter before he went into service. He is shown above at work on a watercolor painting in the Pacific theater of war.

A watercolor painting by Sgt. Stanley Witmeyer which he calls "Oasis in Oahu"



Sgt. Dave Randazzo of San Francisco all set for painting on the Beach of Oahu

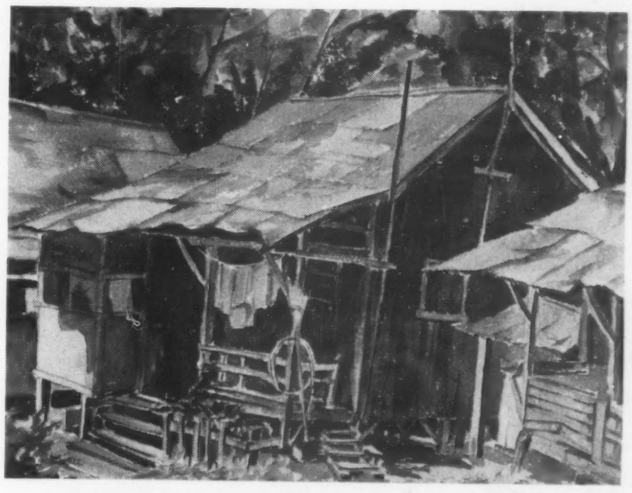
T/5 Walter Hortens of New York painted this watercolor picture of Aeroplanes in Oahu

prizes. He is definitely one of our prolific painters. Lacy states that, while in Africa, his painting brought him very close to the Arabs, whom he considers to be excellent models with wonderful personalities. He did find some difficulties, however. One day he went out sketching and had started a pencil layout in preparation for a water color. Within a few minutes, dozens of people had gathered around to observe his actions. "You really had to fight them off," he states. In his way of thinking, Lacy says "Africa is definitely an artist's paradise." A graduate of John Herron Art Institute in Indianapolis, Lacy worked in engraving houses, on Scripps Howard newspapers and with the Caldwell Baker Advertising Co. In the latter organization he acted as assistant art director.

In discussing Sgt. Leonard Fisher, a young artist from Brooklyn, we must recognize him as an up and coming artist. While still a student at Brooklyn, he was a protege of Reginald Marsh. Fisher is a painter who designs and creates most of his canvasses around civilian activities. His working method is very academic, but spontaneous and refreshing. Fisher, like so many artists in the army, has found obstacles to overcome. He says: "the one obstacle I first encountered in the army was the army itself. The lack of incentive, the need for a stimulus was quite evident. This was partly due to my own personal adjustment to army routine; it took me one year to make my sort of adjustment, and it wasn't until our arrival in Africa that I again picked up my pencil and began to sketch. I found that new world fascinating, and my desire to paint quickened."

"We settled in a small town, and it was there that I undertook my first mural. There were numerous difficulties. We were quartered in an old theatre, and the mural was to hang behind the stage—now the company mess hall. I had two wooden frames upon which I stretched chicken wire and muslin to provide a backing for sheets of heavy manila paper. The only paint that could be secured was five cans of powder paint in which I was very disappointed. The next obstacle was in treating the paint to combat its tendency to peel, for during the day the heat was terrific, and at night it became very cold. It so happened that it was mainly the under coat which cracked, and this was hardly

Stopover—A painting in watercolor by Sgt. Everett Newell. This picture was hung in the Art Exhibit in the Honolulu Academy of Arts held for work done by the Globe Trotters.



T/5 Bernard Lovell of New York City painted this picture of Shacks on Oahu and called it Blood Town.

noticeable from the rear of the hall. So ended my first mural."

"My first oil painting was attempted upon our arrival in the Hawaiian Islands. This was my 'Curfew Shadows' which won first prize in our recent battalion's art show, held on Oahu.

Sgt. Leonard exhibited work at Rockfeller Center in New York City in 1943, and as a result won a scholarship to the Franklin School of Art. Fisher's work shows a feeling that is distinctly sincere, fresh, and direct. It is representative of the American scene, for all of his work is selected from the ordinary. It seems to be part of a growing distinctive American style of painting.

Walter Hortens from New York City, studied art at Pratt Institute in Brooklyn. Prior to his entering the army, he was busily engaged in the commercial field. He has a long list of achievements. It would be well to note that the

This watercolor sketch is by Sgt. Gene Lacy of Indianapolis. It is a scene in Oahu

This decorative black and white picture by Sgt. Gene Lacy was made by using the interesting scratch board process. It is called "Trees on Oahu"

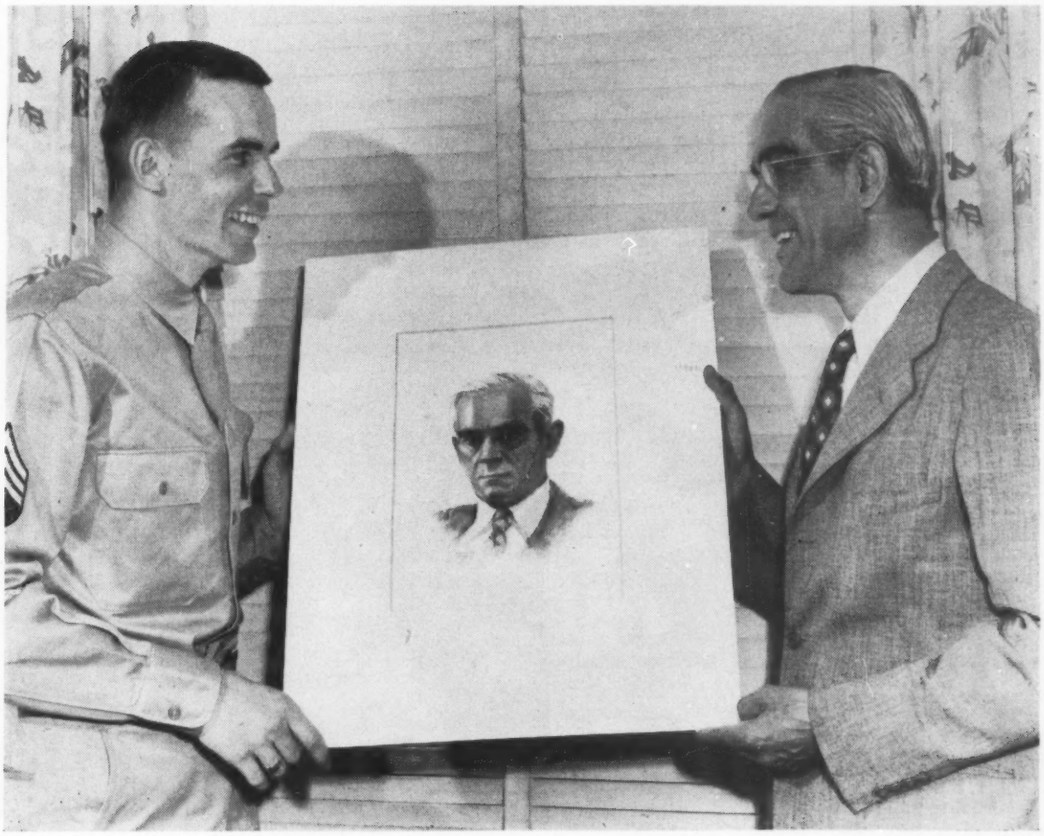
Mountains in Hawaii" is made on scratch board by Sgt. Gene Lacy

Housing Authorities in Washington assigned Hortens to design a series of traveling exhibits, brochures and posters. This was followed by an assignment to help other artists in designing the Government Pavilion at the late New York World's Fair. Pan-American Airways, House and Garden, Good Housekeeping, Harpers Bazaar, Vogue and Fortune, all carried some of Hortens talented work. Upon his entry into the armed forces, Hortens spent eight months at Camp Lee, Virginia, designing booklets, posters and worked in the training aids section of that post. While here in Hawaii, he has been one of our shining lights and inspiration.

Sgt. Everett Newell is the hardest working artist. Since he came into the army in 1942, he produced over 300 watercolors. This is quite an accomplishment for any artist's life time. Newell gives us a very vivid account of his painting experiences while in the armed forces; during the first three months in Casablanca, he painted feverishly, at least one watercolor every day. During this time, it would be well to mention, the Battalion had not set up its facilities for administrating its war time mission, so advantage was taken of this breathing spell and dozens of watercolors were painted. Newell relates: "There was something about the countryside which was distinctly different. Both Algeria and Morocco were completely uncommercialized. The quaintness of the architecture and the strangeness of the landscape gave me a fresh outlook." One of the most shocking things he found was the filthy unsanitary conditions, this however, was not entirely the fault of the people. For soap was sold for one dollar a cake, and the black market flourished. He also found children who never had a chocolate bar, until the Americans arrived. There seemed to be plenty of money, but little to spend it on.

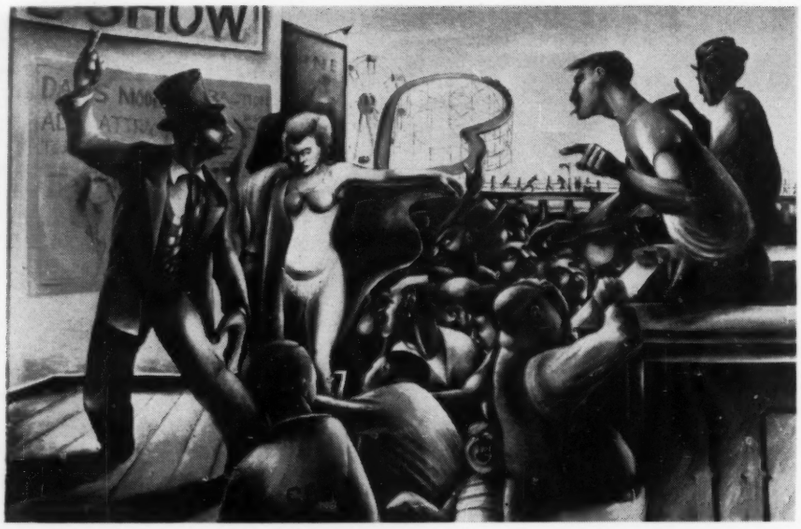
Newell, too, experienced trouble with onlookers. He said he doubted if anyone would ever bother him again while

Above: A Chinese Hawaiian Girl, painted in watercolor by Sgt. Everett Newell of Rochester, New York. This picture won a mention at the "Globe Trotter's" Art Show held at the Service Center on Oahu.



Right: Boris Karloff is being presented a watercolor portrait of himself by Sgt. Everett Newell of New York, a member of the "Globe Trotters"

CONEY ISLAND DEBATE is a mural by Sgt. Leonard Fisher. It was painted in oils for the walls of the Station Hospital. It is characteristic of Sgt. Fisher's vivid style.



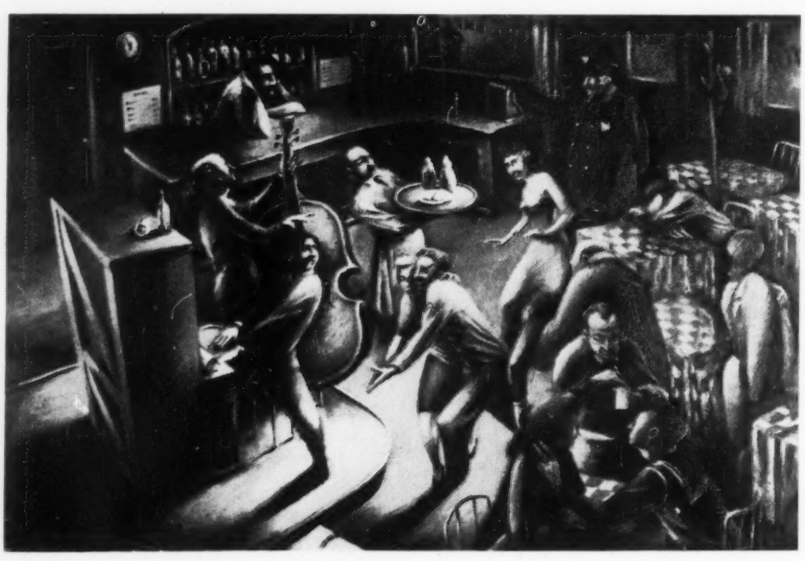
This sketch for the mural shown below shows how Sgt. Leonard Fisher starts his idea for his painting. The finished painting follows the original line drawing very closely.

painting. It is amusing to hear him tell the story of an incident which happened while painting in Casablanca. He starts out by saying: "I shall never forget the time I was working in this city. I picked an unconspicuous spot, as I generally do, but lo and behold, in a few minutes, a dozen people had gathered. The thing which was doubly annoying was the fact that they stood directly in front. I had my back to a building so I couldn't retreat in that direction. I finally decided that it was impossible to continue with two dirty Asshins actually leaning on each of my shoulders. Three others were near or on my feet. One little girl seemed fascinated with Olizarin, crimson and put her fingers in it. So it goes with the army artist."

Upon Newell's arrival to the Hawaiian Islands he found the island of Oahu quite pleasant, in contrast to the African surroundings. On Oahu, too, there was a lack of this curiosity he experienced in Casablanca. Hawaii is art conscious however. Honolulu has a spacious modern Academy of art, the pride to that city. Newell disagrees with Lacy on their ideal Paradise; Hawaii, to Everett, is the artists' dream land.

This artist won a scholarship to Rochester Institute of Technology and later with the Charles Woodbury School located near Boston.

Tec 5 Bernard Lowell found that, regardless of one's school of thought, it is generally agreed that the elements of good composition, balance of color and harmony should be prevalent in all painting. That is basic. However, most painters go further than that; the direction they choose depends on the environment, their feeling toward social strides and their ability to portray the thing with which they are most concerned. "The tropics! Now there is something that I've always heard about, but never experienced. Right



CURFEW SHADOWS: By Sgt. Fisher, was painted in oils and was a prize winner at the "Globe Trotter's" show.

A detail of the mural CONEY ISLAND DEBATE by Sgt. Fisher. The artist is shown before some of the figures giving a good idea of size.

now, my chief endeavor is to try and capture the mood and feelings most typical of this island. If I am able to do this, I shall feel quite successful in having made the most of my army spare time."

Lowell, too, makes comments about curious people who like to see the G. I. artist work. He states: "As far as audiences are concerned, Hawaiians are no different than other people. They watch, criticize and wonder. I had the entire family out as my audience while painting 'The Shack.' The most honest question asked was why I had chosen their old house for a subject. It's difficult to explain to them that their old shack had a bit of character and beauty; that it was down to earth (literally speaking it almost was) and is a definite part of the Hawaiian mode of living."

Lowell captures the soldier-artists' feeling well when he says: "Army painting is no cinch because one must be oblivious of everything with complete concentration on what he is trying to capture. The army pressure, routine and responsibilities leave you with a feeling of constant pressure. This does reflect at times into the ultimate result."

Lowell concludes: "Painting outdoors in back yards, by the roadside, in the pineapple fields is a complete new experience for me; its value is tremendous and may serve as a basis for my future endeavor."

Lowell earned his B.S. and M.A. degrees at New York University. He was a display artist for a large department store in Brooklyn and specialized in air brush landscape. He intends to enter the teaching profession upon leaving the armed forces.

In answer to the question "What does painting in the army mean to you?" Lowell mentions: "it means relaxation, and satisfaction upon completion of a successful job. It means, too, time well spent to preparation for the future. It is educational because keen observation is stimulated."

THE PRINCIPLE OF COLOR DYNAMICS

● As with the discovery of many major developments in the fields of industry and science the origin of the industrial use of contrasting colors as exemplified in the principles of Color Dynamics is clothed in semi-legendary dress. While the use of paint has progressed steadily since prehistoric days when men daubed the walls of his cave as well as his body with pigments there are those prone to crystallize its major developments by some isolated, romantically appealing incident.

This incident, as it relates to paint and industrial color use, took place between ten and fifteen years ago in a small New England shoe manufacturing plant. The owner going over his books noticed a steadily diminishing profit. Investigating the situation he found a deplorable condition in his shops. Large piles of spoiled leather were everywhere, many employees displayed hands and fingers bound in bandages, others were literally drooping at their machines.

Alarmed, he realized something was wrong but could not quite isolate the disturbing factor. Finally he saw that his operators were working with black leather on black machines against a dark background. He immediately corrected the situation by painting the machines a light color and providing a contrasting background. Quantity and quality of production increased, spoilage was kept at a minimum, and, according to the story, a 70 percent decrease in accidents was noted. Thus, as the reporters of the semi-legend would have it, was born the science of correct color application which today has become one of industry's production assets.

Color Therapy

While some incident, such as this undoubtedly occurred, the principles of Color Dynamics is infinitely more than a mere accidental happening. It is the cumulative result of years of research and development. The pattern of modern color application has been woven with threads stemming from developments running over many thousands of years. As each century passed it contributed something to the growing knowledge of paint and its application. Progress was greatly accelerated in the last twenty-five years with old findings and new discoveries being coagulated in a new industrial science destined to be known as color engineering.

Approximately ten years ago research technicians of the Pittsburgh Plate Glass Company were making studies of color use in hospitals. Knowing that the wave lengths of colors could be carefully measured (i. e., violet—16 millionth of an inch, yellow—22, red—32, etc.) they determined that color was a specific and as such could be reduced to a given formula to produce a desired result. By visiting over 500 hospitals in 70 cities, color engineers evolved certain basic plans by which color could be employed in hospitals as a direct therapeutic aid. Basis of this plan was utilization of the power and energy inherent in color on a dynamic basis to replace the static, dead-white treatment which tradition falsely prescribed as the only color maintaining an antiseptic atmosphere. By 1942 a definite science of color application for hospitals, known as Color Therapy had been established. This was the immediate predecessor of Color Dynamics principles or the scientific application of paint in industry.

Color Aids Hospitals

The positive conclusions concerning Color Therapy were determined only after engineers had talked to hundreds of representatives of the medical profession. Typical of the countless discussions was one between a nationally famous doctor and a color engineer. During this talk the doctor said to the engineer, "I would like to test your thinking on Color Therapy." He went on to ask if rooms for obstetrical patients should be painted the same color as rooms for surgical patients. The engineer answered "No." He went on to explain that while having a baby is a happy occasion it entails a certain amount of surgical shock. The mother has been through stress and strain and, while happy, is shaken and pale. The colors used in this room should be salmons and pinks to bring back by reflection, refraction, and induction the glow of health to her cheeks. On the other hand, the engineer went on, a surgical patient is very much worried before the operation and does not care much what color the room is painted. However, after the operation is over and he comes out of the anesthetic, he needs rest and if the lights are soft and the colors grayed down and not too pronounced in tonality, sleep being indicated, he relaxes. The doctor agreed that the conclusions were correct and that the choice of colors would certainly aid in recovery in both instances.

The war accelerated development of Color Therapy and today it is proving its value in hundreds of medical centers throughout the nation. For example, the Halloran General Hospital, Staten Island, New York, one of the most modernly constructed and up-to-the-minute institutions of its type in the country, has followed the prescription of scientific color application throughout. Use of color as a therapeutic factor in this hospital is definitely assisting in promoting the recovery and comfort of patients.

Discovering Color

Extensive use of paint for camouflage in the first world war prompted the first serious attempts to harness for a positive purpose some of the power of color which had been used in a negative fashion to hide, obscure and distort. Progress was slow but certain with research covering broad fields. Scientists, ranging from botanists to oceanographers, were discovering new and important facts about color and its effect on nature, people, and the life processes. A micro-biologist discovered that barnacles did not like light surfaces and that ship bottoms painted white, yellow, or light green would repel the creatures. Working with weights other scientists proved that the average person will judge weights heavier under red light than under green or blue light. They also found that people imagine that boxes painted a light color will seem less heavy than the same boxes painted black. Scientists studied the effects of color in blood pressure, and upon muscular, mental, and nervous activity. They found that colored light had a pronounced effect on muscular reaction. In ordinary light this muscular activity was found to be 23 units, increasing to 24 units for blue, 28 for yellow, 35 for orange, and 42 for red.

A positive, but somewhat unusual experiment demonstrating

the effect of color on food and beverages was recently conducted by an authority on light and color. A dinner was arranged and preparations included a dual lighting system. One was composed of special filter lamps which cut out all the ordinary spectrum except green and red. The other used ordinary light bulbs. As the guests sat down to the table with the ordinary light bulbs on they beheld an appetizing array of food. Suddenly the filter lamps were cut in and the regular lamps turned off. The guests experienced queer, sickening reactions. Luscious steaks became a most unappetizing gray, glasses of milk had a nauseating blood-red tinge, the green peas became masses of black pellets, salads became blue, coffee yellow, and all in all the perfectly prepared and succinctly tasting food became repulsive. While this was an extreme test it conclusively proves the effect of color on the senses.

Research revealed that red colors grow dim and blue and green more pronounced when the ears are exposed to loud noises with strong odors producing the same effect. Government insectologists found that by using yellow color on traps, more beetles were attracted than with any other color. Historians contributed to the growing knowledge of color by calling attention to the fact that Lord Nelson had the guns, gun-carriages, and deck-sides of his ships painted a brilliant red so that the sight of freshly spilled blood would not unnerve gun crews. Experiments by botanists with plant growth under different color conditions indicated that red would help considerably in growing certain plants. All these seemingly insolated, yet inter-related findings were studied by the color engineers concerned with developing the use of color on a sound, scientific basis.

Color Provides Mental Stimulus

In the field of human behavior it was proven that color not only has a physiological effect on the human eye and nervous system, but it also has a profound psychological reaction on the mind. Certain colors have the "power" to elevate the mind while others can blunt the nervous system and act as depressants. Still others create confusion. The mental and physical impact on a person of proper and improper color can be compared with the reaction caused by sound or more particularly by music. The discord of untrained musicians has a jarring effect usually to the point of physical reaction. On the other hand the beautiful cadences of a trained symphonic group can guide the mind and body through various moods ranging from sadness to sublime happiness. Color harmony produces essentially the same reaction as any other harmony—when properly utilized a particularly desired effect is produced—when improperly used it creates a discordant element.

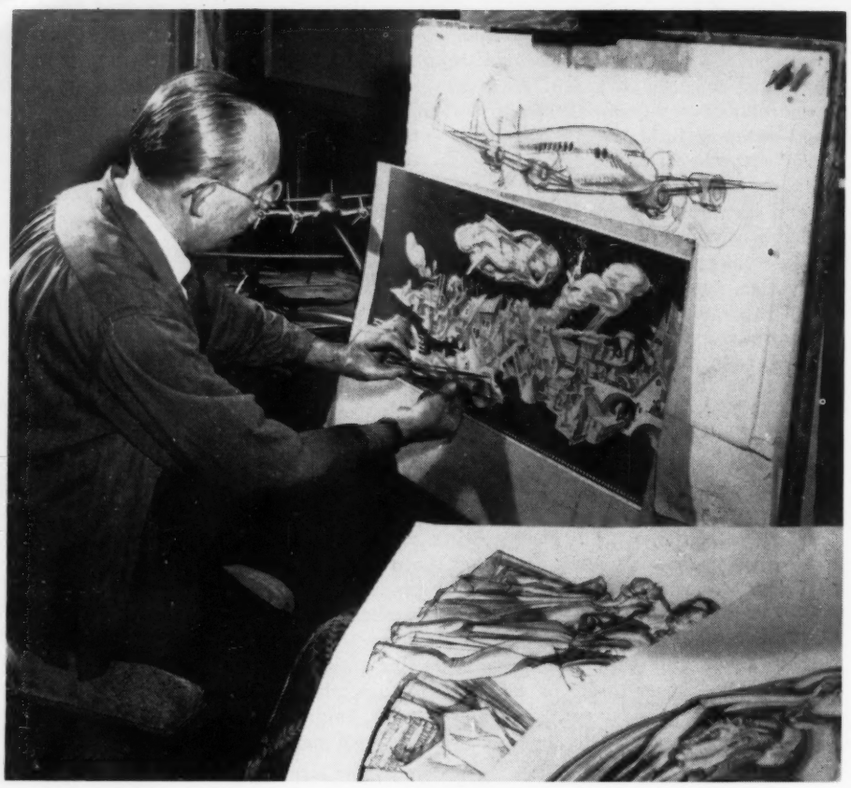
First Color Styling

In the decade or more before the second world war there was evident a steadily increasing color consciousness which made itself felt in such widely divergent fields as store fronts, automobiles, restaurant napery, and packaging of innumerable type products in colorful accouterments. Owners of stores, for example, found that by adding color to the fronts of their establishments they could assist in compelling customer entry. Product beautification or medium improvement, however, constituted the extent of color use in industry as there had not yet been developed fully the scientific color precepts which when applied to industry would increase production.

During this time Pittsburgh's color engineers had achieved considerable success in proving that paint had vitally important functions other than the purely utilitarian tasks of protection and decoration. Prior to Pearl Harbor they had introduced the Styling with Color plan which definitely illustrated the functional applications of paint on a practical basis. While concerned largely with homes and smaller buildings, this styling demonstrated the methods for distributing light and dark and warm and cool colors so that special pre-determined objectives could be attained for increased comfort and efficiency. Home-owners found that by following the prescriptions of the color engineers they could make rooms look larger or smaller, could visually raise or lower exteriors, and could introduce a certain amount of added cheer into the home. While not possessing the exactitude and refinements of the later developments of color application, this styling represented a considerable advance in utilizing color to accomplish certain physical objectives while performing its basic functions of protection and decoration.

ART SCHOOL LIBRARY

Giant Murals, Depict Aviation History



Dean Cornwell, noted mural artist and painter, checks sketches against a scale model of the murals now being painted for the lobby of the Eastern Air Lines Building in Rockefeller Center, New York.

● Three great murals, depicting the efforts of mankind to conquer time and space, will soon adorn the three walls of the lobby of the 16-story Eastern Air Lines Building, Rockefeller Plaza, New York. Designed by Dean Cornwell, one of the foremost American painters, the murals will portray the machine age from Leonardo da Vinci's day to the present, with special emphasis on the progress of aviation since the turn of the century and its immediate future.

Against a background showing all forms of transportation prior to the airplane, the murals will extend 45½ feet in length and 20 feet in height across both the north and south walls of the lobby, to combine with the west wall whose length is an additional 54 feet. All three panels will combine in a montage whose main theme will be the unification of continents and peoples through the medium of air transportation.

The basic colors being used, pure gold and silver leaf, are symbolic in themselves, in that they portray the past and the present in aviation's colorful history. The artist portrays all modern forms of air transportation, both civilian and military, in silver, which is symbolic of "The Great Silver Fleet," while antecedents of the modern airplane are done in gold to represent the "golden past."

Thus the south wall will portray fighting planes of World War I in gold, ranging from Captain Eddie Rickenbacker's famed Spad, the Fokker D-7 and the early Curtiss pusher, to silver images of such modern airliners as the Curtiss "Commando" and the Lockheed "Constellation." The north wall will be devoted entirely to the fighting and bombing craft of World War II and will feature every type of aircraft. Altogether, more than 28 types of planes from the Curtiss "Kitty Hawk" to the most modern airliner will be represented.

The transportation montages of both the north and south walls are so designed that the visitor's eye will naturally travel to the center panel where two colosal flying figures representing North and South America are backed by the maps of the two continents. Circled by the equator and united by a Silverliner, the flying figures will be surrounded by instruments used for the measurement of time and space, which were minimized by the advent of the airplane. Suspended above will be fantastic balloons reminiscent of early French experiments to conquer space, while below, two Yankee Clipper ships will signify one of man's early experiments with high-speed wind propulsion.

For a background the artist has chosen a dark red, highly illuminous under electric light. The murals are expected to be finished by December.

Articles from Christmas decoration units for the men overseas displayed at the North Atlantic area of the Junior Red Cross. Members this year expect to send hundreds of such units containing more than 2,000 items overseas—enough material for 500 men.

JUNIOR RED CROSS

Working together under the program established by the American Junior Red Cross, children of the United States prepare holiday greetings and decorations early so that no matter where our fighting forces may be the holiday touch will greet them.

ONE FINE SUMMER DAY

By JESSIE TODD
Art Instructor
Laboratory School
University of Chicago

● When 25 children work on one mural, the teacher is the coordinator. The mural in the illustration began with the painting of the large trees. Several murals had been uneffective because too many things were drawn too small. It was decided therefore to begin by drawing a few large things. The children like to make a few sketchy lines with chalk or pencil before they paint. Two boys therefore sketched in the trees. The mural was made by pasting wrapping paper together large enough to make a mural which would fill a definite space in the hall. This wrapping paper was hung at the front of the art room by pinning the top on a wire stretched above the blackboard. The trees were painted as the mural hung in a vertical position. The class could walk to the back of the room and see how it looked at a distance.

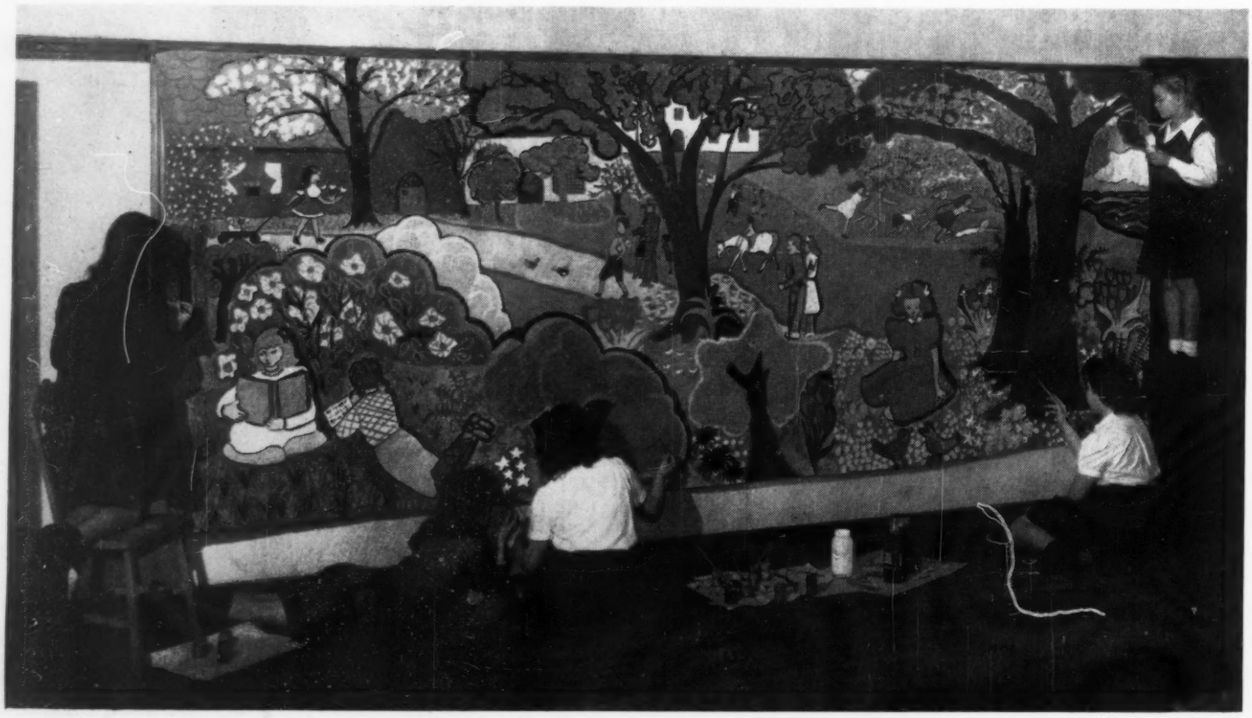
Next the houses were drawn. Before the houses were drawn on the big mural many children submitted to the class sketches which they had made. The class voted to use the houses they liked best. Sometimes they said: "Let us use Henry's door and Mary's idea for bricks."

Since they were to call it "One Fine Sunny Day," they decided to put into it all the ideas they had. One said: "It's a good day for a wounded soldier to be out walking with a nurse." John drew the soldier and the nurse. The class criticized his nurse because "she looks too much like a man." Mary offered to add more hair to the girl. John's permission was asked. He said he didn't mind if she was made more glamorous.

Another boy painted a sailor. The sailor stood so straight that he looked stiff. He was too tall in proportion to others. There was need for more class discussion and planning at this point. The question was: "How can we fix it so that the sailor doesn't look so stiff and tall?"

"Put a girl beside him," said several.

One child drew the girl. "Let Martha draw a child, too," said another. "She can make a child running or skipping



A group of ten year olds painting a mural at the Laboratory School, University of Chicago. Jessie is their Art Teacher.

Caroline likes to paint figurines as well as to make them.

near the sailor and his girl. That will make it less stiff looking." Then came the question of the color to paint the clothes of the girl walking with the sailor. The teacher suggested that white on the girl would make the blue sailor stand out stiff and tall but blue or black on the girl would help to take away the stiffness of the sailor because the two would make a group less stiff. The children were delighted to see that the teacher's suggestion worked.

The girl looking at the birds was painted next. The children liked her very much. Then Martha made the children rushing to the lake.

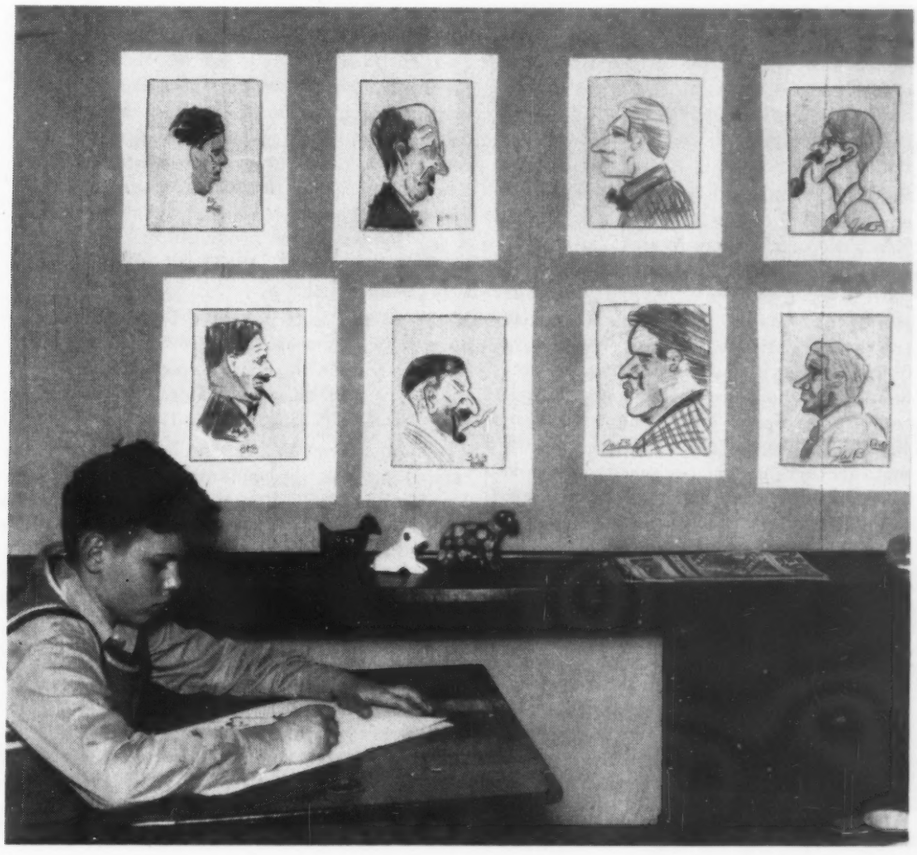
There was much discussion about what to put in the lower left. The mural rested for a week while this weighty question was decided. Some wanted swans with children feeding them. Others wanted children reading. Those who didn't want the swans said: "It will look queer to have calm water in one corner with big waves on a lake in the other corner." Those presenting the other side of the question said: "Why not? It can be an island and on the island can be a pond."

Both sides presented their arguments. The children came into the room and looked thoughtfully at it. Other classes came and went. They gave their views. Finally, as you see, the readers came out ahead. The children in our school love to read. One argument which had much weight was this. Children said: "We've had murals with swans but never one with children reading. If it's to be called 'One Fine Sunny Day' it's really nice to lie in the sun and read."

Color problems came up from time to time. The blossomy tree on the right has deep pink blossoms. The space in the hall to be covered by the mural was next to Kitty's mural which had a yellow and orange haystack. We were faced with this problem therefore, to get a color combination which would look all right next to Kitty's. We already had the pink tree and Kitty had the orange haystack and dark red barn.

The teacher told the children about related colors and how related or adjacent colors make pictures sing. Some red was mixed in the pink of the blossomy tree. Red orange flowers were combined with red flowers and deep pink ones.

This discussion is enough to show that cooperation, composition, color, creative ideas all come with a group project.



John and Billy liked to make cartoons. While John, who is shown in the picture, liked to draw his facing left, Billy always draws his facing right.

AMERICAN PEWTER

This small pear-shaped pewter teapot by William Will, who worked in Philadelphia from 1764-1796, is one of the earliest surviving American teapots. It is a Queen Anne design.

● Pewter was used extensively in early American life during the 18th and 19th Centuries. There was a great variety of design and forms to meet the everyday uses to which it was put. Much of this early craftsmanship has real intrinsic beauty.

Surviving American pewter is considered "early" if made at the time of the Revolution or even as late as 1800. This is partly due to the fact that pewter is a soft metal and will not stand hard usage. It is estimated that the average life of a pewter plate in daily use was about five years. In colonial days the main ingredient, tin, had to be transported from England which was costly, and to discourage pewter manufacture in the colonies, England placed a high duty on the metal in bulk but not on the finished product. As a result, secondhand pewter commanded a good price. The worn or damaged pieces were readily purchased and recast into new articles.

American pewterers stamped a substantial part of their output with distinctive makers' marks called a touch. The touch was struck on the casting after removal from the mould, leaving the imprint of the mark in relief. The designs of these marks are very interesting.

Represented in the exhibition are the five principal American pewter-making centers: Boston, Rhode Island, the Connecticut Valley, New York and Pennsylvania. Each region developed definite local variations in style and design, and featured a different type of ware. In Boston the early pewterers made only plates and basins, with the exception of a few quart mugs produced by Nathaniel Austin (1763-1807) of Charlestown, Massachusetts.

Rhode Island is best known for its porringers which were produced in large numbers. Well-executed pieces were made by Samuel Hamlin (1771-1801) and William Billings (1791-1806).

The Connecticut Valley was largely controlled by the descendants of Thomas Danforth (1727-1773) of Norwich and their associates. They made fine ecclesiastical pewter as well as a wide variety of other pieces.

The pewter produced in New York City by Frederick Bassett (1761-1800) was designed with great distinction. The flat-top tankard with a crenate lid of the type used in England at the time of Charles II, and a rare commode form attest to Bassett's skill. Another early New York pewterer, Henry Will (1761-1793) was a craftsman who delighted in making unusual forms. Unique pieces by this maker include the only known oval American platter, the only marked American pewter hot-water dish and the only marked American covered writing box.

William Will of Philadelphia (1764-1796) made the earliest American pewter teapots in two distinctive forms. A small pear-shaped example of Queen Anne style is one of the oldest surviving American Pewter teapots.

American ecclesiastical pewter illustrates some of the handsomest designs that have survived. Two marked flagons and chalice by Johann Christopher Heyne (1764-1798) of Lancaster, Pennsylvania, reflect a strong continental influence, due to Heyne's early training in Saxony. Among the most striking pieces of pewter made in this country are the chalices of American pattern produced by Peter Young (1785-1795) of Albany. Their fine form is Young's own original design with no counterpart having been made in Europe. While the pair of chalices made by Timothy Brigden (1815-1819) of Albany follow the design of Peter Young, the carefully finished details and the fine quality of metal employed reflect Brigden's early training as a silversmith. Other ecclesiastical pieces of exceptional form are by T. C. & S. Boardman (1810-1850) of Hartford and Edward Danforth (1788-1794) of Middletown and Hartford.

An exhibition of American pewter recently opened at the Brooklyn Museum. It was assembled from the John W. Poole Collection recently purchased by the Museum and arranged by John M. Graham, II, curator of decorative arts. Pieces received as gifts from other sources were also included.

MAKE A BRACELET

By HARRY K. YOUNG
Vice-Principal
Polytechnic High School
Riverside, California

For the beginner in silvercraft why not start with a lesson on bracelet making. You need only a piece of 12 guage silver wire, 13 inches long. That amount of silver should cost somewhere around sixty cents. Schools can buy silver refiners and handicraft supply houses.

But before our actual lesson remember to apply these rules to your work:

1. Silver is extremely soft. To pound it use only wooden or leather mallets. To bend or curve it use wood. Avoid metal hammers and other metal tools as much as possible.
2. If silver is worked and reworked, it hardens. To soften it heat it, and let it cool slowly. This is called annealing. Use a Bunsen burner for heat, but be careful not to overheat the silver.
3. There are two kinds of solder—lead and hard solder. Never use lead solder on silver. Use a hard silver solder. You can buy this from a jewler, or if he can't supply you, you can make it yourself. If you make it yourself, heat one-half portion of brass and one-half portion of silver until the two fuse. Cool the solder and hammer into a thin strip.
4. For a flux use a supersaturated solution of "20 Mule Team Borax" and water. Paint the solution on the parts to be soldered and let dry. This will leave a white film on the metal and will provide an excellent flux.
5. Silver melts at about 1500° F, and hard silver solder melts at about 1400° F. It will behoove you to be very careful with your heat. A Bunsen burner here, too, will provide the right kind of heat.
6. After parts have been soldered together the borax can be removed by boiling the silver in a 10% solution of sulphuric acid.
7. If the deeper parts of a silver ornament are darkened and the raised parts are polished, the ornament acquires a richer effect. To blacken silver dissolve a tablespoon of "liver of sulphur" in a quart of water and boil. Dip the silver into this solution.
8. To polish the silver use a polishing compound such as Tripoli and finish off with jeweler's rouge and a very soft cloth.
9. To bend silver into a bracelet form use a piece of turned wood such as a baseball bat. Start the curve at the end of the bracelet rather than in the middle.

Now if you have these rules well in mind let's get on with our work, and your first bracelet.

1. Here is your piece of 12 guage silver wire 13 inches long.
2. Bend the wire around a wooden peg, holding the ends with a hand drill so that it can be easily twisted.
3. Twist the wire until it acquires the design you wish, then solder the loose ends together.

Thirteen inches of silver wire should make a bracelet of this type just the right size for a normal sized wrist. With this basic idea in mind any number of variations can be made.

4. You can join two twists together.

If the twist or double twist is pounded flat, another effect is created. It is possible to use four strands of silver, or to use even more with a smaller gauge wire. Any number of combinations will give a pleasing effect.

5. It might be that this basic twist design will not please you. In that event you can try a coil. Tighten a large nail or spike into a bench vice, lap the wire over the nail, and wind the silver wire around the nail.

Tighten the wire and then unloosen the nail from the vice and slip off the wire.

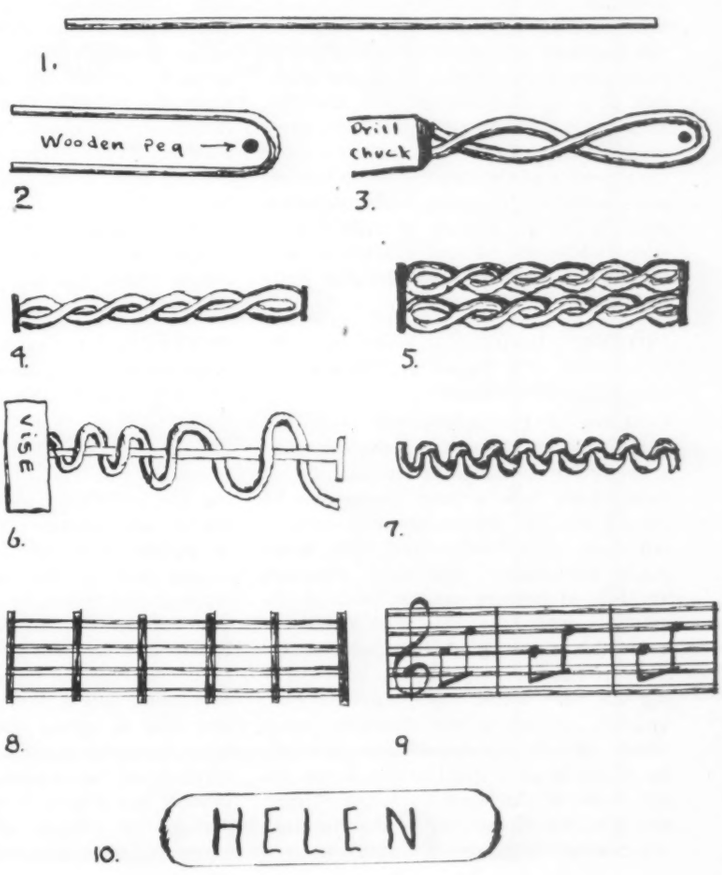
6. This coil should be hammered flat and curved. It has a very pleasing effect. This pattern can also be made up in a number of combinations.
7. There are countless ideas you can use to create a bracelet. It won't take too much thought. Perhaps your fancy might turn to a fence post idea.
8. Are you musically inclined? This musical idea in silver is not too hard to make.

Not only can you make wire bracelets, but you can also use flat sheet silver for arm bands and bracelets. For a flat type bracelet use 18 guage sheet silver. You can impress various dyes into the flat surface. You could use a very light guage wire and display a name.

9. Should you want something still different, etch a design on sheet silver. For etching use an asphalt enamel and paint the desired design on the silver. When the paint is dry, dip in a 30% solution of nitric acid; and leave it for about thirty to sixty minutes. This will give a raised letter effect and can be very novel.

Be sure to paint every part of the silver you do not want etched out with acid. The back, sides, and design must all be painted.

These ideas by no means exhaust the possibilities for silver bracelets. Perhaps you have already thought of several possibilities.



GOOD BOOKS ABOUT THE CRAFTS FOR YOU

KEY TO WEAVING by Mary E. Black. 312 pages 7½x10 inches. Illustrated. **Price $5.00.**

Here is a complete description of the processes involved in weaving. It presents the methods of learning the craft in the simplest manner possible so that any amateur can master the skills required. The first part describes the loom, its parts and their functions, the preparation of the warp, the threading of the loom, and many hints for the weaver, especially the beginner. The second part carries the weaver through all the possibilities of two-harness weaving, the four-harness twills, and into the six and eight-harness threadings. Each lesson is placed in logical sequence, from the simple to the most advanced, because one technique or process naturally evolves from another. To avoid errors, the author even tells what not to do, and if mistakes have been made, shows how to rectify them. Methods, errors and corrections are fully illustrated with drawings.

PRACTICAL POTTERY FOR CRAFTSMEN AND STUDENTS by R. H. Jenkins. 192 pages, 6x9 inches. Illustrated. **Price $2.75.**

Today homecraftsmen are "re-discovering" pottery—and learning that this time-honored craft makes a hobby of absorbing interest and artistic self-expression. In this complete, clearly written, methodically presented handbook the beginner will find a reliable guide to every phase of pottery, from the selection of proper equipment and material, to a quick, easy grasp of the basic processes. The fruit of the author's more than twenty years' experience as teacher and craftsman, it makes self-instruction possible for the worker of little experience, while the skilled craftsman will find it a source of many helpful hints and ideas.

POTTERY MADE EASY by John W. Dougherty. 179 pages, 6x9 inches. Illustrated. Price **$2.50.**

Contrary to the widespread idea that pottery is too difficult and expensive as a hobby for the amateur craftsman, this book shows how artistic pieces can be turned out in the home shop with a minimum of difficulty—and with home made equipment! The first complete analysis of pottery on the level of the amateur craftsman, this book published a few years ago, gives detailed descriptions of the various methods; coil, sticking up with slabs, modeling, castings, pressing in molds, and throwing on a wheel. Simple, easy-to-follow instructions and helpful illustrations cover every phase of the work from the mixing and wedging of the clay to the forming, decorating, finishing, and glazing.

ART IN THE NEW LAND by Charlie May Simon. 159 pages 8x5½ inches. Illustrated with 45 reproductions of American masterpieces, and drawings by James MacDonald. **Price $3.00.**

This book presents for young people the colorful careers of sixteen of our foremost American artists, choosing the most memorable incidents of their lives and weaving the whole into a panorama of cultural development in the United States. Beginning with those itinerant artists roamed the country in the late 17th century, painting portraits which they did not sign, the author goes on to Benjamin West in the early 18th century. Proceeding down through the years she writes of Copley, Peale, Stuart, Audubon, Bingham, Whistler, Homer, Eakins, Ryder and many others, concluding with a splendid sketch of Grant Wood. The book closes with a chapter on the coming artists of today, talented young craftsmen destined to take their places beside the men of art of former generations.

POTTERY, Its Craftsmanship and Its Appreciation by Edmund deForest Curtis. 93 pages 5½x8½, illustrated. **Price $2.00.**

The serious craftsman and student of ceramics will find this book an inspiring and practical guide to fuller appreciation and greater artistic attainment in pottery making. It combines in a unique way all the latest technics for making clay products with expert genuine interest in the study of ceramics. It tells how to distinguish the really fine products from the ordinary, how to look at museum pieces with true appreciation, and how to derive the greatest enjoyment from this absorbing study. He also emphasizes the important historical role pottery has played in recording and preserving the culture of ancient civilizations and describes processes used by early craftsmen showing their influence on the works of today. The practical value of the book is greatly enhanced by the inclusion of newly developed formulas and tests to help the craftsman, amateur or professional, turn out pottery that will be as nearly perfect as possible, both from the point of view of durability and artistic merit.

DESIGN APPROACH TO CRAFTS by Harriet E. Knapp. 138 pages, 7½x10 inches. Illustrated. **Price $3.50.**

Here is a treatise on design as manifested in various forms of art with stress on the crafts. It shows a craftsman how to combine design and technique. It presents a simple and effective procedure for the development of original design thus making the work more interesting and the product more worth while. In fact, the book is of itself a method of teaching that has proven very successful. It fills a great need in all art classes and particularly in craft classes where a combination of design and technique is of utmost importance. Its clear and concise presentation makes the book especially valuable to the craftsman who hasn't the benefit of expert instruction. Here are combined in essence all the book recommends in a broader and a larger sense. Here is sound basic reading on art and a clear, simple and fundamental analysis of art structure. Here are fine illustrations of works of art of many kinds for observation. Here are craft procedures step by step and from the design point of view. Here in tested forms are various activities that make a designer.

CREATIVES HANDS by Doris Cox and Barbara Warren Wisemann. 294 pages. 7x9½ inches. Illustrated. **Price $3.75.** This is an easy-to-follow guide on Practical Handicrafts. It will gain an instant response from those seeking an inexpensive creative hobby for pleasure and profit. Through simple and enjoyable discussions, the reader—like so many hundreds of others aided by the authors—quickly learns how to recognize the essentials of good design underlying all beautiful creations. Then the reader is guided in applying these common-sense principles to the particular craft selected. The articles mentioned in this book cost little to make. Most materials used in each hand-craft can be found around the average home. The tools required are few and inexpensive. Numerous crafts from which to choose are described. These include Embroidery, Sewing, Stencilling, Painting, Batiking, Block Printing, Carving, Weaving and Braiding, Decorative Metal Work. The materials used may be string, wool, fabrics, paper, tin, wood, or leather. They are all easy to make—and fun! Creative Hands shows how.

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